



Donald F. Cook Recital Hall
M.O. Morgan Building
Wednesday, 12 April 2006 at 8:00 p.m.

Piano Recital

featuring Sarah Russell

I Leap Through the Sky With Stars

Alexina Louie
(b. 1949)

Estampes

- I Pagodes
- II La Soirée dans Grenade
- III Jardins sous la pluie

Claude Debussy
(1862-1918)

Sept Préludes de *L'Art de toucher le clavecin*

Francois Couperin
(1668-1733)

Sonata No. 26 in E Flat Major Op. 81a *Les Adieux*

Ludwig Van Beethoven
(1770-1827)

- Adagio-Allegro (Les adieux)
- Adante espressivo (L'absence)
- Vivacissimamente (Le retour)

Presented in partial fulfilment of the requirements for Music 645B



Memorial
University of Newfoundland

Alexina Louie is a prolific Canadian composer who currently resides in Toronto. *I Leap Through the Sky With Stars* is based on a Zen poem (Four and fifty years I've hung the sky with stars. Now I leap through – What shattering! Dogen 1200-1253) celebrating death and spirituality. Dynamics, register, and timbre are just a few of the ways in which Louie achieves such creative and attention grabbing juxtapositions between death and spirituality. The work was commissioned as the imposed piece for the Canadian Music Competition in 1991.


Composed in 1903, *Estampes* (Engravings) takes the listener on a cultural voyage through the Orient, Spain, and France. *Pagodes* (temples found in the Orient) was composed after Debussy's first experience of hearing a Gamelan orchestra from Java at the Paris International Exposition in 1900. Fascinated by the sonorities this group created, Debussy tried to re-create similar sounds through extensive use of the pentatonic (5-note) scale in this piece. *La Soirée dans Grenade* was particularly admired by the Spanish composer Manuel de Falla (1876-1946) who upon hearing it remarked, "There is not even one bar of this music borrowed from Spanish folklore and yet the entire composition in its most minute details, conveys admirably Spain." *Jardins sous la pluie* uses two nursery songs popular in France at the turn of the twentieth century and depicts a child looking out a nursery window as the rain drenches the garden below.

Francois Couperin, also known as 'le grand', was employed as court organist and music teacher to the royal family of King Louis XIV. The Seven Préludes are included at the end of Couperin's highly respected instructional book *L'Art de toucher le clavecin* (The Art of Playing the Harpsichord), published in 1716 and are intended to precede the first several ordres (suites) of harpsichord pieces he composed. The Préludes, though they appear quite simple on the page, become very interpretively challenging. Please enjoy.

Beethoven dedicated this sonata to his good friend and pupil, the Archduke Rudolph. On the manuscript of the first movement he writes, "The Farewell, Vienna, May 4, 1809, on the departure of His Imperial Highness the Archduke Rudolph." During the invasion of Vienna by Napoleon's forces in 1809 the Archduke took refuge outside the town, leaving Beethoven without the companionship of his great friend. Following the slow and reflective second movement (*L'absence*) Beethoven writes, "The Arrival of His Imperial Highness the revered Archduke Rudolph, January 30, 1810" as the joyful and energetic third movement (*Le retour*) brings this sonata to an exciting Beethovenian finale.

* * * * *

The School of Music, Memorial University of Newfoundland acknowledges the generous support of our partners in sustaining the Music at Memorial Concert Series:

CBC  Radio-Canada


DELTA
ST. JOHN'S
HOTEL AND CONFERENCE CENTRE

 Arts and Culture Centres
Department of Tourism, Culture and Recreation

Upgrades to the D F Cook Recital Hall have been funded by the Department of Canadian Heritage's Cultural Spaces Canada Program with matching funds from Memorial University and from friends and benefactors of the School of Music.

 Canadian Heritage  Patrimoine canadien